DOCUMENT RESUME

ED 145 467 CS 203 690

TITLE You've Made the Assignment. Now What? An Annotated Bibliography on the Process of Teaching Composition.

INSTITUTION California Association of Teachers of English, Redlands.

PUB DATE [77]

NOTE 21p.; Prepared by the College English Commission of the California Association of Teachers of English

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage.

DESCRIPTORS *Annotated Bibliographies; *Composition (Literary); Composition Skills (Literary); *Educational Research; Elementary Secondary Education; Higher Education; Research Methodology; *Teaching Techniques

ABSTRACT

Resources in this annotated bibliography of materials about the process and teaching of writing are of three types: experimental research, methodology based on research, and methodology not based on research. Books, journal articles, and research reports, listed alphabetically by author, are represented. A "reference locater" is provided; type of resource and applicability to levels from kindergarten through college are indicated. (KS)

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CATE *California Association of Teachers of English*

YOU'VE MADE THE ASSIGNMENT. NOW WHAT?

An Annotated Bibliography

on the

Process of Teaching Composition

Prepared by the College English Commission
of the
California Association of Teachers of English

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CS 203 690

A QUESTION OF PRIORITIES

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Today, public concern for the quality of student writing echoes its 1950's concern for academics and its 1960's concern for relevance. As with the other two concerns, reasons are sought and solutions encouraged. "Why Johnny can't write" is attributed to causes ranging from improper spelling to impoverished intellect. Consequently, proposed solutions will no doubt range from compulsory language laboratories to mini-courses in formal logic. If you ask them, however, English teachers can tell you why Johnny can't and never could write: (a) He doesn't want to, (b) he doesn't want to think about it, and (c) he doesn't know how. Restated, motivation, self-evaluation, and basic ability concern any teacher of writing.

To solve the problem of Johnny not wanting to write, we have much at our disposal. During primary years we can stimulate language experience stories with field trips, interest centers, provocative legends and fairy tales, student drawn pictures, and games. In the intermediate years, Charlotte's Web, Narnia, and other comparable children's classics can stimulate narration and exposition. In junior high school teachers can draw on the multi-media and in high school electives and mini-courses offer attractive entrees to writing. A review of NCTE composition titles suggests that finding "ideas for writing" is the least of our worries.

To solve the problem of Johnny not wanting to think about his writing, we also have much to work with. The literature of research and promising teaching practices is replete with checklists, evaluation scales, examinations of conscience, and criteria for writing effectiveness. A teacher has only to explain how she evaluates writing and then to show her students how to do it for themselves. Although teaching students to evaluate their own writing is an awesome task, the ubiquity of resources ameliorates the situation.

Providing motivation and facilitating self-evaluation are not mystical rites. Teaching composition in process is. Why, for instance, in a given curriculum do some children emerge as competent writers and others not. Do good writers teach themselves? If so what do they do for themselves that we might do for children less endowed? Translating this mystical process of learning to write into usable teaching behaviors should be the principal focus of this annotated bibliography.

Writing as Process

Although a broad definition of the process of writing might include practically everything a student does between the time he receives an inspiration to the time he examines his corrected final draft, we might profitably focus on that period of time after the pen first hits the paper and before a final draft is initiated. Likewise, a narrowed definition of the teaching of writing might include those things a teacher does after the assignment is made and before students revise the draft. With a narrowed definition of the writing process, we will not concern outselves with topics, stimulators, background music, student

editing committees, and film. We will concern ourselves with only those student and teacher behaviors that directly affect writing the rough draft.

A Review of Sources

As we try to discover how to teach students to write while they are writing, three types of sources offer limited help: (1) experimental research (R), (2) methodology based on research (RBM), and (3) non-research based methodology (M).

Experimental Research (R)

As in most areas of education, research on composition is abundant, but diverse and inconclusive. One research thread consistently shows that exercises in syntactic manipulation improve the quality of student sentences. Although this research supplies dramatic evidence that teachers might profitably teach syntactic manipulation, the research does not clearly indicate how the students transfer the skill to their own writing. Another research thread, more promising for our purposes, concerns descriptions of how students write. These latter research studies have been included in this bibliography.

Methodology Based Directly on Research (RBM)

Researchers occasionally develop methods and materials based directly on their research. For instance, Francis Christensen, after surveying the sentence structures of prominent writers, conceived of teaching students to write cumulative sentences. Frank O'Hare described teaching procedures for developing syntactic maturity in his original research report and subsequently developed a textbook for

classroom use. Again, O'Hare's techniques are used either before the student writes or after, but it is not quite clear how the techniques affect the development of the rough draft. However, Christensen's work seems to have more direct bearing on the composing process. Reference to Christensen has been included.

Non-Research Based Methodology (M)

The most abundant resources are the many "how to do it" articles, idea books, anthologies, and vignettes that describe teachers' classroom experiences with teaching writing. Again, these materials tend to focus on both the motivation and the evaluation of writing, rather than on specific teaching strategies. For instance, a recent NCTE publication They Really Taught Us How To Write (Geuder and others, 1974) contained 33 articles by teachers of NCTE Writing Award winners, only several of which dealt with the actual process of in-class writing. Nevertheless, a number of articles on process are available. These have been included.

Summary

This bibliography is eclectic, selective, rather than comprehensive. Occasionally, an item may not appear directly relevant to the assigned focus of this project. In effect, this is not a perfect document; but it will be, hopefully, useful.

REFERENCE LOCATER

ITEM R = Research RBM = Research Based Methodology M = Methodology	GRADE LEVEL IMPLICATIONS				
	K-3	4-6	7-9	10-12	College
1				M	M
2				M	M
3				M	M
4			R	R	R
5	R	R	R	R	R
6				M	M
7	M	M			
8		RBM	RBM	RBM	RBM
9			M	M	M
10		M	M	M	
11			M	M	
12			M	M	
13			RBM	RBM	RBM
14	R	R	R	R	R
15	M	M	M	M	M
16			M	M	M
17		M	M	M	
18		M	M		

ITEM	GRADE LEVEL IMPLICATIONS				
	K-3	4-6	7-9	10-12	College
19		RBM	RBM	RBM	RBM
20	R	R			
21			M	M	M
22			M	M	M
23				M	M
24	R	R	R	R	R
25			R	R	
26	M	M	M	M	M
27	R	R	R	R	
28	R	R	R	R	R
29	M	M	M	M	M
30		RBM	RBM	RBM	RBM
31	RBM	RBM	RBM	RBM	RBM
32		M	M	M	M
33	RBM	RBM	RBM	RBM	RBM
34		M	M	M	M
35		R	R	R	R
36			M	M	M
37	M	M			
38	R	R	R		
39			M	M	M

ITEM	GRADE LEVEL IMPLICATIONS				
	K-3	4-6	7-9	10-12	College
40		M	M	M	M
41	M	M	M	M	M
42	M	M			
43			M	M	M
44	M	M	M	M	M
45			M	M	M
46	M	M			
47	M	M	M	M	M
48				M	M
49		R	R	R	R
50			RBM	RBM	RBM
51		M	M	M	M
52				R	R
53				RBM	RBM
54				RBM	RBM
55				RBM	RBM

ANNOTATED BIBLIOGRAPHY

1. Adler, Richard. Writing behind walls. English Education. 1975, 6, 234-242.

As with the Schwartz article, a poignant account of teaching creative expression in a prison. The detailed accounts of classroom interactions and the insights derived from these make this article a must!

2. Baker, Sheridan. The practical stylist. New York: Crowell, 1973.

A systematic treatment of how to write good essays. Sections include thesis, structure, paragraphs, evidence, writing good sentences. correcting bad sentences, puntuation, words, and the research paper.

3. Bertmeyer, Ingrid. Allowing creativity in written composition. English Education. 1972, 4, 63-5.

Ms. Bertmeyer writes about composition candidly from the student's point of view--things teachers do right, things teachers do wrong. Particularly important are insights into how students want to be talked to with respect to their writing.

4. Braddock, Richard. The frequency and placement of topic sentences in expository prose. Research in the Teaching of English. 1974, 8, 287-302.

Braddock sought the answers to two questions: (1) What proportion of paragraphs contain topic sentences? (2) Where in the paragraphs do topic sentences occur? Braddock examined 25 carefully selected essays, scientifically representative of five prominent magazines (e.g., Harper's). Braddock, on the basis of his findings, warns teachers not to make statements about good writers putting topic sentences at the beginning of the paragraph. Evidence shows that "delayed completion" topic sentences and implicit topic sentences outnumber simple topic sentences in expository paragraphs.

5. Bushman, John H. Teacher observation systems: Some implications for English education. Research in the teaching of English. 1972, 6, 69-85.

Bushman recommends that teachers holding assumptions about classroom conditions which are conducive to

creative, productive learning, should document their assumptions by performing an observational analysis (e.g., Flanders Interaction Analysis) to determine what teacher behaviors elicit what student behaviors. This article has indirect focus on the teachings of writing.

6. Carkett, David. How critics write and how students write. College English. 1976, 37, 599-604.

Carkett, in effect, lampoons critical writing as bad writing, suggesting that is why so much student writing in literature courses is bad. Analyzes thinking and language processes in critical essays.

7. Case, Anna Lou. Promoting written expression among children. Elementary English. 1973, 50, 1187-90.

Although the "how to" is definitely slighted, Ms. Case provides the reader with interesting pre-writing experiences. Mainly of value in this article are the many examples of student writing. I guess the reader can infer "how" the student wrote them.

8. Christensen, Francis. Notes toward a new rhetoric: 6 essays for teachers. New York: Harper and Row, 1967.

Based on research, an examination of sentence structure of successful writers. Christensen offers a revolutionary approach to teaching the sentence and the paragraph through the principles of addition, direction of movement, levels of generality and texture.

9. Clark, William A. How to completely individualize a writing program. English Journal. 1975, 64, 66-69.

Mr. Clark has written one of the few articles that suggest ways of talking to students who are having writing problems, particularly problems getting started. Clark is careful to be "suggestive" rather than prescriptive. Personal help offered students should be directed toward helping them clarify their own thinking, not narrowing or channeling thought.

10. Donlan, Dan. The Ray Bradbury dramatic workshop. Elementary English, January, 1974, pp. 29-32.

This article explains how to get students to translate story dialog into play dialog and then perform the resulting dramatic scenes. The source is Ray Bradbury's A Medicine for Melancholy.

11. Duke, Charles R. The student-centered conference and the writing process. English Journal. 1975, 64, 44-47.

This article suggests methods of talking to students about their writing. Conference environment and teacher attitude are pictured as basic in developing good writing behavior from the students.

12. Dunn, James W. Composition problems: Ask the students. English Journal. 1975, 64, 86-87.

Effective composition programs are built upon ideas. Dunn emphasizes the need for subject in directing writing. The reader hears from students who, as we used to say in the sixties, "tell it as it is."

13. Dykeman, Therese B. The physics of rhetoric. College Composition and Communication. 1974, 25, 282-287.

Relates certain principles of rhetoric to principles of physics: space, matter, time, and motion. Provocative!

14. Emig, Janet. The composing process of twelfth graders. Urbana: NCTE, 1971.

This innovative study shows how the conduct-case method, normally used in the social sciences, can be effectively employed in composition. Emig isolates and describes the behaviors students exhibit when writing "in class" and writing out of class.

15. Fennell, Francis L. Writing as art. College Composition and Communication. 1975, 26, 177-182.

In viewing writing as art, Fennell applies two principles of the arts to the teaching of writing: (1) learning is incremental and (2) learning means repetition and revision. With this as a central idea, Fennell more than shows that the art of writing can, in fact, be taught. Everyone should read this one.

16. Field, Jane Tylor. Student writers match the literary model: Paralleling with purpose. California English Journal. 1970, 6-4, 30-36.

Ms. Field describes an ingenious process for teaching style, form and parody through paralleling literary works studied in class. Plentiful examples of student writing. A must for high school teachers.

17. Goldman, Milton E. Six words in search of a topic. California English Journal. 1970, 6-4, 37-42.

Goldman, a junior high school teacher, gives his students words (e.g., perpetual, honeymoon, relief, error, promise, hesitate, persuade, and finance) and has students develop a piece of writing with them. The words form a basis for studying the way thought develops within individual students. Examples show a variety of responses to the words.

18. Goller, Gayla N. Mystery writing for the middle grades. Elementary English. 1975, 52, 192-3.

The author is a creative writing specialist at the American International School in Lagos, Nigeria. The article, process-oriented, is a detailed strategy for teaching the form of mysteries.

19. Golub, Lester S. A model for teaching composition. California English Journal. 1969, 5-4, 21-9.

Golub proposes a six phase paradigm for in-class teaching or writing: stimulus, problem, oral discussion, written discussion, oral composition, written composition. Examples elucidate the paradigm.

20. Graves, D. H. An examination of the writing process of seven year old children. Research in the Teaching of English. 1975, 9, 227-241.

Graves, in observing the writing behaviors of seven year old children, gathered data from four sources: (1) the writing folder (which supplied thematic choices of children, writing frequency, and the type of writing--i.e., assigned or unassigned), (2) the observation of 53 writing episodes from 14 children, (3) interviews with 17 children on what constitutes "good writing," and (4) one case study. Graves emerged with eighteen conclusions, among them these: (1) informal environments give greater choice to children, (2) children writing in informal environments need little motivation or supervision, (3) girls write more in formal environments than do boys, (4) boys write more than girls in informal environments, (5) unassigned writing tends to be longer than assigned writing, and (6) an environment requiring large amounts of writing inhibits student performance.

21. Graves, Richard L. A primer for teaching style. College Composition and Communication. 1974, 25, 186-190.

This article presents a clever device for teaching students thirteen stylistic techniques: e.g., anaphora, epistrophe, parallel structure, isocolon, antithesis, sequence.

22. Higley, Jerry. The new comp. College English. 1976, 37, 682-685.

A hilarious account of a classroom evaluation session as students "discuss" fellow students' writing. Tongue in cheek (I think) but funny. Off-beat.

23. Kane, Thomas S. and Leonard J. Peters. Writing prose: Techniques and purposes. New York: Oxford University Press, 1969.

A rhetoric casebook that treats the following types of writing: exposition, definition, judgment, argument, description of character, description, narration, beginnings and closings, essays, and an additional section on style. Valuable for any student wishing to develop his or her own writing skills.

24. Kantor, Kenneth J. Creative expression in the English curriculum: An historical perspective. RTE, 1975, 9:1, 5-29.

Professor Kantor received the 1974 NCTE award for promising research. This article is a condensation of his dissertation on the history of creative expression.

25. Koops, J. B. Recent practices in teaching writing: A critical examination of junior and senior high school composition textbooks. Dissertation Abstracts International. 1975, 36, 3547A.

Review of current popular textbooks in composition suggests that there is greater emphasis on usage than on actual writing.

26. Kranes, David. The young creative writer in the classroom. College English. 1976, 37, 671-676.

Kranes, a successful playwright and fiction writer, talks to English teachers about the preparation of young writers. He concludes his article with ten specific suggestions for classroom teaching: e.g., be demanding, see work and give it feedback in progress, teach craft. Many questions about the specific in-class teaching of writing may be answered in this excellent article. A must!

27. Martin, Don W. The sex factor in grading composition. Research in the Teaching of English, 1972, 6:1, 36-47.

    Interesting research study shows, in fact, that girls do write better than boys. Implications for teaching boys composition are included.

28. Mischel, Terry. A case study of a twelfth-grade writer. Research in the Teaching of English. 1974, 8, 303-314.

    This study was generated from Janet Emig's 1971 NCTE research study. "Clarence" is one of the many "quiet" students we have all had. By observing Clarence over a period of time, Mischel concludes that much of what passes for writing instruction is superficial. Clarence writes, but he gives little thought to what he writes. In fact, Clarence's behavior toward writing provokes more questions than it answers.

29. NCTE Commission on Composition. Composition: A position statement. Elementary English. 1975, 52, 194-6.

    The title suggests the overall importance of this item. Particularly noteworthy is principle #6 Classroom Writing: "Inexperienced writers especially should have an opportunity to compose in school, with help during the actual writing process in clarifying ideas, in choosing phrasing, and sometimes in dealing with mechanical problems. Writing outside the classroom, of course, should be encouraged and sometimes required.

30. Odell, Lee. Piaget, problem solving and freshman composition. College Composition and Communication. 1973, 24, 36-42.

    The teaching of problem solving, Odell claims, transfers to intellectual operations in their compositions.

31. Odell, Lee. Responding to student writing. College Composition and Communication. 1973, 24, 394-400.

    An important article, this isolates and describes specific thought processes students use when writing: focus, contrast, change, reference to sequence, reference to physical context, and classification. Abundant examples of student writing illustrate these processes. Vital, significant reading.

32. Odell, Lee and Joanne Cohick. You mean write it over in ink? English Journal. 1975, 64, 48-53.

Another important article that deals specifically with talking to students directly about writing while they are in the process of composing. Matters dealt with include causal sequence, reference to change, contrast and classification.

33. Parker, Robert P. An American in London. English Journal. 1975, 64, 14-16.

Professor Parker describes his experiences studying at the London Institute of Education with James Britton and his research team as they work to develop Writing Across the Curriculum, an attempt to isolate and describe writing patterns in various content areas outside English as well as in English. Investigators were interested in two aspects: function (what the writing was for) and sense of audience. Three function categories emerged: expressive, transactional, and poetic. Seven categories of sense of audience were generated: child to self, student to trusted adult, student to teacher as apprentice to master, student to teacher as examiner/assessor, student to peer group, writer to public audience (unknown).

34. Pastva, Sister Agnes Ann, S.N.D. Composition: Teaching a variety of ways to proceed. College Composition and Communication. 1975, 36, 282-284.

By analyzing her own writing, Pastva makes recommendations to students for ways to proceed in writing: "I might compare the process to a musician's playing a phrase over and over, not for the sake of getting the notes right, but in order to strike just the right nuance of feeling and meaning before going on to the next measure (p. 282)." Mental editing prior to physical writing is useful, and she advises students to do it when they are engaging in "neutral activities," such as waiting in line. A delightful essay, simple, honest, insightful.

35. Porter, E. J. Research report: L. Ezor and T. Lane. Applied linguistics: A discovery approach to the teaching of writing, grades K-12. Language Arts. 1975, 52, 1019-1021.

Lamenting the lack of research and development in the process of how students learn to write, they analyzed the structure of language experience stories to see if the teaching of structure inhibited children's writing. It didn't.

36. Roberts, Edgar V. Writing themes about literature. Englewood Cliffs: Prentice-Hall, 1973.

Detailed explanations on how to write about literature.

37. Roser, Nancy L. and James Britt. Writing with Flair. Elementary English. 1975, 52, 180-182 f.

This amusing article recounts how elementary school youngsters engaged in the process of writing with felt-tipped pens, motivated by puppetry. Imaginative. Examples of class interaction.

38. St. Romain, M. D. A study of differences in creative writing of children under varying stimuli. Dissertation Abstracts International. 1975, 36, 244 A.

This study was to determine the effect of pictures and discussion on the quality of children's creative writing. Nothing significant was found. Procedures and evaluation instruments may have peripheral value for the readers.

39. Schwartz, Shelia. Teaching at Walkill Prison (opps, I mean correctional facility). English Education. 1975, 6, 101-108.

Schwartz recounts her experiences as the first woman to teach at Walkill. Her encounters with the prison officials as well as the inmates make for delightful reading. Principally, Schwartz describes her teaching strategies. First of all, she describes her disasters: showing films An Occurrence at Owl Creek Bridge and Huckleberry Finn (which just annoyed her black students). Second, by assigning biographies, she appeared to be prying into what they perceived as their boring lives. Successful were her use of photographs, the writer's folio, and guest speakers. The farewell scene is poignant. Although most of this article deals with motivation, Schwartz' transaction with her students is memorable.

40. Siff, David. Working with unconscious thinking in freshman composition. English Journal. 1974, 65, 31-36.

An engrossing account of Siff's experiencing teaching a class of "New York cops" and Viet Nam veterans. He assigned dream descriptions and found that they were amazingly consistent with "expository" essays on personal experiences. This article not only provides a fascinating methodology, but also insight into how thinking affects the composing process. A must!

41. Sisk, Michael D. Teach-write/write, teach. Elementary English. 1975, 52, 175-177 f.

For teachers involved in choice-making about the curriculum of composition, this article is a must. Sisk systematically presents two opposing sets of assumptions about the teaching of writing. The first set of assumptions implies that composition is subject-centered, that form is more important than ideas. The second set implies that composition is student-centered and that ideas are more important than form. Although the author's biases are evident, the article is insightful.

42. Smith, Blanche Hope. Spontaneous writing of young children. Elementary English. 1975, 52, 187-189.

Most valuable in this article is the exchange between a teacher and a student concerning the subject of the child's composition. Article provides insights into facilitating students in rough draft writing.

43. Snipes, Wilson Currin. Oral to composing as an approach to writing. College Composition and Communication. 1973, 24, 200-5.

The author discusses a classroom process that emerges in four stages: (1) the talking stage, (2) the re-talking stage, (3) the writing stage, and (4) the rewriting stage. The article concludes with a brief listing of nine disadvantages and 13 advantages to using this approach. Disadvantages tended not to be negative features, but rather limitations of time, space, money: "Most certainly the oral composing process . . . offers each student a chance to study himself, to hear himself, to see himself, as a user of language (p. 205)."

44. Spaan, Sylvia. The handwriting on the wall. English Journal. 1973, 62, 1163-5.

Ms. Spaan lines her classroom walls with brown paper. When students choose to, they write poetry on the paper. One student's poem stimulates another student's. The process continues until the walls are filled. Five minutes each period is devoted to "wall writing time."

45. Sullivan, Jerry L. Teaching writing as writing: Intuitions on developing an intuitive competence. California English Journal. 1971, 7-2, 34-39.

This article touches on the same issues as Winterowd's. The two, from the same issue of CEJ, should be read together..

46. Trosky, Odarka S. and C. C. Wood. Paragraph writing: A second look. Elementary English. 1975, 52, 197-200 f.

Detailed description of how to take a group of youngsters step-by-step through an oral composing experience: through words, through phrases, through sentences, through paragraphs. Specific. Practical. A must for elementary school teachers.

47. Winterowd, W. Ross. The radical English class: student faces student in discourse without grades. California English Journal. 1971, 7, 27-33 (April).

Winterowd discusses the appropriate environment for teaching writing. Characterizing the traditional English classroom as a sinking ship, Winterowd recommends (1) not teaching speaking and writing separately, (2) a clear definition of audience, (3) rhetorical stance, (4) real issues, not "dummy dry runs," as subjects for composition.

48. Barzun, Jacques. Simple and direct: A rhetoric for writers. New York: Harper and Row, 1976.

Barzun's aim is "to resensitize the mind to words . . . . so that the habit of analyzing what is said, what you say, what I say, becomes second nature" and so that "the problem of writing" is "met with confidence and skill, in the spirit of the good workman, never scamping the job but doing his best with native talent and acquired skills." Reading the book is an experience of working with an outstanding teacher. A must for anyone seriously concerned with teaching prose writing.

49. Beach, Richard. Self-evaluation strategies of extensive revisers and nonrevisers. College Composition and Communication. 1976, 27, 160-164.

Having college juniors and seniors in a Writing Methods record their evaluations of their own writing on tape as part of the revising process revealed two significantly different attitudes toward writing and revising. Students who revised extensively saw revision as involving substantive changes in form and content and thus detached themselves from their writing; students who revised little saw revision as involving only "final polishing of wording and mechanics" and were often unwilling to criticize themselves and their writing. Important implications for the whole writing process.

50. Christensen, Francis, and Bonniejean Christensen. A new rhetoric. New York: Harper and Row, 1976.

A college writing text using the Christensen approach. Topics include basic principles, two-level narrative sentences, multilevel narrative sentences, description, the language of the senses, dominant tone, paragraphing--an introduction to discursive writing, the structure of paragraphs, methods of support.

51. Elbow, Peter. Writing without teachers. New York: Oxford University Press, 1973.

A description, from personal experience, of how the use of free writing can assist one in writing well and how the use of teacherless writing classes can assist one in evaluating his or her own writing by showing how the words affect actual readers. The description is not limited to imaginative writing but includes the writing of reports, lectures, and memos.

52. Johnson, Sabina Thorne. Remedial English: The Anglocentric albatross? College English. 1972, 33, 670-685.

A thorough report on the changes made in the Subject A (Remedial English) program at UC Berkeley in 1970. Although the article as a whole does not deal directly with the subject of this bibliography, much that is relevant to the subject can be found in the article.

53. Graves, Richard L. Rhetoric and composition. Rochelle Park, N. J.: Hayden, 1976.

An exciting new publication, a collection of readings, dealing with crucial issues surrounding the teaching of composition. Mr. Graves' reputation in the field, alone, is enough to recommend the book.

54. Tate, Gary. Teaching composition: Ten bibliographical essays. Fort Worth: Texas Christian University Press, 1976.

Perhaps the most valuable resource for the teacher's reference shelf. A wealth of information, organized incisively. A must!

55. Winterowd, Ross. Contemporary rhetoric: A conceptual background with readings. New York: Harcourt, Brace, Javonovich, 1975.

A basic reference for any teacher of composition. The key phrase "conceptual background" lets the reader know this valuable text is more than just another collection of readings. It presents the field in a conceptual framework that will provide teachers with a point of view as to "what they're about." A must!